# NAEB JOURNAL

NOVEMBER 1958

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*ABOVE: Zoltan Ujhelyi, duplicator operator for the NAEB Radio Network, handles one of the programs that go out each week to NAEB stations. Since the Network operations started, NAEB has distributed 7,397 programs, with total on-the-air time amounting to 124,693 hours. The Network is located in space adjacent to NAEB Headquarters in Gregory Hall on the University of Illinois campus in Urbana.*

*ON THE COVER: Dr. Harry J. Skornia, Executive Director of the NAEB. (See "Where We Stand in Educational Broadcasting," page 3.)*

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# Where We Stand in Educational Broadcasting

## Bright future forecast for new profession

By Harry J. Skornia

*Executive Director, NAEB.*

During the last nine years, since the first "Allerton House" Seminar in 1948, the NAEB has conducted twenty-three seminars and workshops: for administrative supervisors, managers, program directors, producers, writers, engineers, staging and lighting directors, research directors, children's program directors, in-school program staffs, teachers, and school administrators and teacher-training institution representatives. These seminars and workshops have been attended by some 600 members of educational station staffs.

This does not include the some thirty other workshops, seminars and special summer session courses we have supported with workshop grants-in-aid, intended to develop local institutions. These were attended by perhaps 600 additional educational broadcasters and teachers. Including both, we find that nearly 1200 different educational broadcast staff members have been given what several of them have called the toughest but most challenging experience in their professional growth in these NAEB seminars and workshops.

Some 150 other educational broadcasters have been able to improve their status and qualifications as educator-broadcasters through

NAEB scholarship grants. Both the workshops and scholarships have been made possible principally by Ford Foundation funds, beginning with the Fund for Adult Education grants four years ago. A small handful of NAEB scholars have been able to spend one or two years in Europe as Fulbright scholars, thanks largely to NAEB efforts in this area. And others have received other grants for the same purpose. This has enabled them to serve as NAEB representatives and correspondents abroad, on a year-to-year basis.

Thanks to W. K. Kellogg Foundation support, over a dozen NAEB *regional* meetings have brought together in intensive work sessions another thousand NAEB staff members. Many, in fact, call the NAEB regional meetings our most important function—in stimulating intimate interchanges. The Kellogg Foundation has, of course, also supported several of the seminars and workshops mentioned earlier, as well as NAEB research and many other activities, and on-going operational support without which a national headquarters would not be possible.

What does this mean? It means that there are over 2000 NAEB member representatives who will never be quite the same. While each of us has had his respective nose to the grindstone, a new profession has been born. The management of television and radio stations has begun to attract distinguished educators, college and university presidents, distinguished public-spirited industrialists. The number of people in the movement who have Ph. D.'s, Master's degrees, and long lists of distinctions to their credit is multiplying.

Our some 135 active members, operating 174 stations, have on their staffs alone between four and five thousand educational broadcasters who have chosen broadcasting education as a career. Some 96 associate members account for an additional thousand or more. Some have staffs of only three or four—with many student trainees and student directors. Others, even associates, have staffs of one hundred or more. Several scores of aspiring educators and former commercial broadcasters have been helped to find positions in this new "movement" by the NAEB Placement Service, and at NAEB conventions or regional conferences.

I find this exciting. For the NAEB I find it most satisfying. To contribute to the birth of a profession—dedicated to making newer, better and nobler uses of our electronic media—is a proud experience. New types of research are being developed—measuring the impact of various kinds of programs on children and adults in a way that commercial research has never been able to do or justify. New and higher types of talent and programs are being developed, some of which we each year proudly see transferred to the commercial media—we hope and believe (for

the individuals) with many of their ideals and ambitions intact. New production, lighting, engineering, writing and teaching techniques are being developed—which contribute to the national and international growth of higher and better standards. Slow as it is, progress is ours. I hope you share with me the sense of pride I have in this new service for America. This is part of what the NAEB believes in and stands for.

The NAEB is unique among the organizations in educational broadcasting, I believe. If I might list some of the NAEB's peculiarities, they would include these interests and activities:

a. Radio as well as television
b. AM as well as FM
c. UHF as well as VHF
d. Public school as well as general adult education
e. Credit as well as non-credit courses
f. Open as well as closed circuit broadcasting
g. Actives, Associates, and Affiliates (all institutional) plus individuals, sustaining members, honorary members and industrial associates
h. Educators as well as broadcasters
i. Philosophy as well as skills
j. International as well as national scope
k. Local assistance as well as national support
l. Above all: ideals, and concern for our national welfare and cultural morality.

I would like to say a few things about television as a tool of education, as we see it. I would like to challenge you, in a few respects, to probe deeply into basic problems—not merely to discuss techniques.

I believe that TV is not being best used if it does what other media or tools can do. We need *better* education, not *cheaper* education. I believe a basic re-look at American education is overdue anyway. Hence I hope you will have the courage to try new approaches and suggest new ideas.

Dr. Henry Cassirer of UNESCO, in a recent article in *Audio-Visual Communication Review*, pointed out that this is an age of change, motion, speed, instability and lack of permanency. Yesterday's solutions to various problems are no longer valid today. Printed media can't convey this. Pictures and TV are now too much seen as visual *aids*. We sometimes need to *start* with the picture. Sometimes we could best use "*verbal* aids" to "enrich" the *picture*, instead of the other way around, as is traditional. Print crystallizes into static notions what should be seen only in motion. We need at least both the word and the picture, forming a single whole, to convey many of today's developments and problems. This is one concept we must explore and develop: a concept of TV as a *different type* of aid, not simply another one in the usual sense. But

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# *Controversial Issues on Educational Stations*

## Insuring the public's right to hear both sides

By Leonard H. Marks

*NAEB General Counsel.*

It is generally recognized that in a democracy, it is vital that there be developed an informed public opinion through public dissemination of news and ideas concerning vital public issues. The Federal Communications Commission has historically recognized the role which radio and television stations play in developing such an informed public opinion. In the report on *Editorializing by Licensees*, adopted June 1, 1949, the Commission stated:

> "The Commission has recognized the necessity for licensees to devote a reasonable percentage of their broadcast time to the presentation of news and programs devoted to the consideration and discussion of public issues of interest in the community served by the particular station. And we have recognized, with respect to such programs, the paramount right of the public in a free society to be informed and to have presented to it for acceptance or rejection the different attitudes and viewpoints concerning these vital and often controversial issues which are held by the various groups which make up the community."

The Commission has never expressly stated that this doctrine applies to educational stations, but it would appear that if it were called

on to do so, the Commission would hold that educational stations cannot, as a matter of policy, ban all discussion of controversial issues. In this connection, it is to be noted that educational stations, in supplying program information to the Commission on FCC Form 301, are required to state their policy with respect to making time available for the discussion of public issues.

As is the case with commercial stations, responsibility for the selection and presentation of all programs, including the discussion of controversial issues, rests primarily upon the individual licensee. The Commission recognizes that by virtue of the limited time available on broadcast stations, not every request for the use of the air waves can be granted so that each individual or organization can present its own views on each question. However, whenever any station does present discussions of controversial issues, it is required to offer a reasonable opportunity for the presentation of all responsible positions on the issue in question. The selection of such discussions must be without regard to the personal views and opinions of the licensees. The licensee cannot, by the selection of issues or persons to present arguments with respect to an issue, editorialize on one side or another. The licensee is required to adopt a role of fairness in the presentation of discussions of public issues, making the facilities available for the expression of contesting views of all responsible elements in the community.

Accordingly, when a station presents a discussion of a controversial issue, it must make sure that all diverse responsible viewpoints are presented. There is however no rigid formula for proper station programming technique. The licensee may present discussions in a round table or forum program in which all sides participate or the licensee may choose to have differing views presented at differing but comparable time. The round table technique will minimize the occasions when responsible persons or groups will request equal time. If individual speakers are presented, the station must expect requests for time to reply by opposing viewpoints. Where individual speakers discuss controversial issues and a station does not desire further debate, it should encourage the speaker to present all viewpoints in his own discussion.

The mere mention of a controversial issue in a broadcast does not give rise to a right to reply, nor does mere disagreement in the community of necessity create a controversial issue. In each case where a request for a reply is made, the licensee must determine whether there is in fact a controversial issue and whether the question is of sufficient public importance to warrant debate. In deciding whether to grant the request to answer views expressed in a previous broadcast, the station will

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# *Professionally Trained Personnel*

## High schools can help train future leaders in broadcasting

The quality of available personnel is a continuing concern of managers of radio and television stations. Increasingly in the last decade, the college and university academic units in broadcasting have become major sources of supply for staff replacements and additions on the stations. This body of personnel generally represents the potential future leaders of the broadcasting industry.

Education for broadcasting has improved significantly at the college level in the past several years. Curricula have moved away from an over-emphasis on skills. Faculties have been strengthened and expanded. The facilities have come to be representative of those which are used on operating stations. The college graduate with a degree in broadcasting is undoubtedly a product of better training today than was his counterpart of ten years ago. But is he the best that education is capable of producing? Can the nation's high schools play a part in the improvement of training of truly great leaders for the future of broadcasting?

By **Dr. Leo Martin**

*Head, Television, Radio and Film Department, Michigan State University.*

Students who presently major in television and radio at the college level seem, for the most part, to be self-motivated. The advantages of pre-college experience in and understanding of the media exist for too few high school students. In the majority of instances in secondary education, there are no opportunities for the student to

study the media or to develop an interest in broadcasting as a profession. Consequently, his objectives are apt to be unrealistic. Aspirations for work as disc-jockeys, cameramen, dancers and glamour personalities are more common than well-thought-out notions of public service or creative expression.

The college major sequence must, of necessity, deal with two approaches which are more properly functions of the secondary school. These are the initiation of attitudes about broadcasting as a social force and the teaching of basic skills in radio and television.

It has been necessary to devote too much time in the college curriculum to instruction in skills fundamentals before the student is ready to be assigned to existing station and/or closed-circuit operations. Attempts have been made to cut the amount of time necessary for this preliminary instruction, but the minimal amount of time which is needed for this aspect of the training is still proportionately much too high. This time could be better devoted to an advancement of the student's practical experience on station assignment and to the growth of his long-range objectives if he came to the college level with prior experiences in broadcasting.

No element of broadcasting of the long-range future is more important than the quality of the personnel who will be charged with future operations. Insuring proper qualifications for eventual leadership should be a matter of concern to all educators who work with students interested in broadcasting as a career.

For too long, the matter of teaching these students has been a primary concern of higher education. An extension of this responsibility to the high schools is long overdue. Courses in radio and television skills or workshops on the secondary education level can become key factors in the improvement of professional training for broadcasting. The five-part syllabus on *RADIO AND TV SPEECH* by Stasheff, Tincher and Willis, which was published in the NAEB *JOURNAL* in the issues of January through May of 1958, should be studied seriously by every high school teacher who has an interest in the training of future broadcasters or consumers of broadcasting.

If the basics of broadcasting were taught in secondary schools, there could be at least two significant advances in the professional emphasis of the college training programs.

First, a basis would be created for the selection of personnel for advanced training. In other comparable fields, a student may have substantial experiences in the high school before entering college. This is the case in many professional areas, including journalism,

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editorial

# ETV: Quantity or Quality

Should emphasis on audience size, which seems to play so large a part in decisions concerning the success of television programs on commercial stations and networks, be taken seriously by educational television stations? Even in a commercial operation, need quantity always be the goal rather than quality?

In schools and colleges, student audiences are counted by the tens rather than by the millions—the mass audiences for commercial television programs. For example, an outstanding professor may teach a course for an hour on one or more days each week to twenty-five, fifty, or even one hundred students. And neither he nor the educational authorities believe that classroom audiences of this size constitute a waste of his valuable time. Classes enrolling even as many as one thousand students may occasionally be formed in cases where the level and nature of the subject and the findings of learning theory make it clear that classes of such size are practicable.

Why need educational television measure its audience in the millions? Are we trying to emulate the businessmen who control commercial programming? If so, we might well consider the words of an eminent Rabbi which appeared in an article entitled, "The Businessman's Moral Failure." Writing in the September issue of *Fortune*, Dr. Louis Finkelstein, Chancellor, Jewish Theological Seminary of America, had this to say about today's businessman:

> "He tends to ignore the great ethical laws as they apply immediately to his work. The truth is that he is preoccupied chiefly with gain, coasting on the spiritual momentum of the past, divorced from our

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# *Multi-Campus ETV*

## Oregon tries inter-college television courses

Inter-institutional television, still in the planning stages elsewhere, has been given a one-year test in the state of Oregon. Four institutions of higher learning, three state-supported and one privately endowed, were linked during the 1957-58 academic year through an open-circuit television network.

Courses in history, chemistry, and education were telecast to over 900 students at the University of Oregon, Oregon State College, Oregon College of Education, and Willamette University. The courses originated from campus studios at the University of Oregon and Oregon State College, and were telecast by the state-owned television station KOAC-TV.

Preliminary results have reinforced the widely reported conclusion that television students do as well as or better than students by conventional methods. Significant changes in faculty and student attitudes toward television are also reported, and a set of criteria for effectively utilizing inter-institutional television has been developed by an evaluating committee.

By **David H. Grover**

*Instructor of Speech in the Area of Radio-television, Oregon State College.*

This experiment in inter-institutional classroom television is being financed jointly by a grant from the Fund for the Advancement of Education and by the Oregon State System of Higher Education. In the spring of 1957 a pilot program to develop television teaching methods in chemistry was carried out at Oregon State College on a closed-circuit basis, and the results of this project were encouraging enough to warrant the full year open-circuit operation.

One unique feature of the four-school network is the fact that a private institution, Willamette University, receives the television courses. In other projected inter-institutional television networks, only state schools are involved, as in Alabama, or schools belonging to a regional higher education compact, such as the one planned for the South. In Oregon no problem has resulted from Willamette's inclusion in the program, and no question has been raised concerning the constitutionality of tax-derived state funds aiding a private school.

Any open-circuit television network is necessarily limited by geography. Oregon is fortunate in that the four institutions participating in the project are quite close to each other. A single, relatively low-powered transmitter is located on a hill near Corvallis, site of Oregon State College. Fifteen miles to the north is Monmouth, home of Oregon College of Education. Salem, location of Willamette University is some twenty-five miles northeast of the transmitter, and Eugene, home of the University of Oregon, lies forty miles to the south. The Eugene and Corvallis studios beam their programs to the transmitter by microwave relay, with the programs telecast on channel seven to classroom sets on the four campuses.

The presentation of the television courses during the year has gone smoothly, with less than three hours of class time lost because of technical difficulties. The TV sets at Oregon State College are in classrooms used throughout the day for other purposes, and yet there has been no tampering with the television sets. Student monitors in each class have been responsible for minor set adjustments during telecasts.

The Oregon State College faculty television committee, which evaluated the year's results, made no strong endorsement of open-circuit inter-institutional classroom television. But it did conclude that challenging opportunities in utilizing inter-institutional television exist in any state meeting these conditions:

1. Two or more colleges or universities of similar status with common course offerings in a variety of areas that can be linked by television.
2. The possibility of offering a minimum of five courses per week, with a minimum of 600 enrollment in each course.
3. An acute shortage of competent teachers in a number of courses that can be taught entirely by television.
4. Strong desire reflected in the administration and in the faculty in general to utilize television as a teaching medium to meet existent problems.

These preliminary findings in Oregon should aid those states which are considering the use of inter-institutional television to make the wisest choice consistent with their own circumstances.

# A Primer of Lighting for the ETV Station

## Even small stations can have adequate lighting

By **Rudy Bretz**

*Head, Television and Radio Center, UCLA.*

It was the writer's privilege, during the last few months, to make the rounds of some five educational TV stations, consulting with each for a week on problems of program and production improvement. Invariably each station had much to learn about lighting. Good lighting is actually very simple to achieve, yet is surprisingly hard for the beginner to grasp, perhaps because it is really so simple. The myth is so prevalent that lighting is a mysterious artistic skill, requiring talent and long training, that the average director or production man hardly dares attempt it in the first place. If he should have the temerity, however, he is quickly stopped by another myth, which convinces him that television lighting is not like other lighting anyway, that this is an electronic medium and TV lighting is best left to the engineers, who know the requirements of the television tube. The engineering department, in its endeavor to put out the best possible picture, falls in readily with this myth, and in a misguided effort to achieve good lighting, often insists on flat lighting and unnecessarily high levels of light, both of which really preclude the possibility of achieving the crisp, brilliant, sparkling effects so admired on the network productions. This is, of course, not limited to the educational stations, but is a common small-station problem where the key personnel have not been in contact with the best network practices in the last few years.

The faults which have had to be corrected at the stations which the writer visited are the following: 1) flat light; 2) excessively high light levels; 3) use of too many sources on a given subject; 4) use of hard top-light (under the impression that it was back light); 5) limited facilities for positioning lights; 6) lighting units too large for the studio; 7) limited control facilities: for control of intensity (dimmers), for control of light beams (barn doors), for control of softness (diffusers). I will try to cover each of these in turn, pointing out, as far as I can, causes and remedies.

1. *Flat light*

Flat light is light which is the same intensity on all sides of the subject. Thus it is distinct from modeling light, which brings out the shape of a subject by causing a highlighted and a shadowed side, and casts a dark shadow (of the head across the shoulder, or of the subject against the background). Flat light is indeed illumination, but it does not deserve to be called lighting. It is generally created by lighting up a scoop in front of the set, one to the left, one to the right, and maybe something overhead, so that light is pouring into the set from all angles. If this is done properly, it may be because it is engineering policy to light things flat, or it may be done in an attempt to "wash out shadows." The first scoop is lighted, a dark shadow of the subject is cast on the background, this is considered undesirable, another is added to wash out this shadow, thus adding its own, then a third shadow is added in an attempt to wash out the first two, etc. etc. An important concept should be grasped here: shadows are a part of good lighting. By creating a good shadow, as of the nose across the upper lip, or the head across the shoulder, or the teacher against the blackboard, you are taking the first step toward good lighting. If the shadow is too dark, you "fill" it, you don't try to wash it out. If the shadow on the blackboard obscures the teacher's work, you place the light so the the shadow falls behind instead of in front of her.

2. *Excessively high light levels*

Standard network practice today is to use key light levels of 40 to 60 foot-candles. A few years ago this was as high as 125 foot-candles, but today some of the small stations, out of ignorance are running with new tubes at ridiculous levels of 200-foot-candles or more. This requires a great many lighting units of high wattage, with high costs, not only for current, but for airconditioning, or failing that, high levels of cast and crew discomfort in the studios. Light levels are of course related to the f-stops on the camera lens. A certain amount of light (within rather wide limits) is needed to allow the video operator to shade up a good picture, with sharp definition of detail and lack

of the boiling, grainy effect called picture "noise." Studio camera lenses are all equipped with adjustable diaphragms, which can be opened up to large f-stops, or closed down to smaller f-stops. F-2 is a large opening, wide open in the case of many lenses, while f-16 and f-22 are extremely small stops. In the case of a two-inch lens, f-2 represents an opening of an inch in diameter, while f-16 is an opening one eighth of an inch across. Between f-16 and f-2 are six f-stop openings, each of which allows twice as much light to enter the camera lens as the one before. If, for example, the studio is lighted at a level of 200 foot-candles with the cameras stopped down to f-16, the same identical amount of light will fall on the camera tube if an f-stop of f-11 is used with a set illumination of 100 foot-candles. By this same token, the next stop, f-8, will take a level of 50 foot-candles, the next, f-5.6, will take a level of 25, f-4 a level of 12.5, f-2.8 a level of 6.25, and f-2 a level of a little over 3 foot-candles. As far as the video requirements of sufficient light on the camera tube are concerned, the same amount of light is present on the camera tube at 3 foot-candles with the lens set at f-2 as at 200 foot-candles with the lens at f-16. Thus the video conditions are the same.

The argument usually advanced at this point to defend the practice of using high light levels is that the depth of field (distance between nearest sharp object and farthest sharp object) is greater when smaller f-stops are used, and thus beginning cameramen have an easier time focusing the camera. As a matter of fact, the depth is so great at f-16 that on all normal ETV production, cameras need hardly be focused at all. Some stations have observed that their cameramen frequently focus on the background of the set instead of the subject, depending on their depth of focus to hold any action which might occur. This is all very true, but the problem is not so serious that expense, comfort of working personnel, and good lighting must be sacrificed to it. It is possible to train a cameraman to focus a camera, and if this is difficult, then it is possible to conclude that some persons are not cut out for that kind of work. The writer has little sympathy for image orthicon cameramen who complain of trouble in focusing; his memory is still clear of operating iconoscope cameras as a CBS cameraman before the war, when the close-up lens was 18 inches long, and a full head close-up would show the eyes in focus, but the eyebrows would be out.

As a matter of fact, too great a depth of focus is undesirable, since it prevents the picture from emphasizing the subject by having it in sharper focus than the background. It is undesirable to have every nail and scratch on the background flats as sharp and clear as the features on the actor's face. Backgrounds should be in focus so as not to distract from subject

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# *ETV for a People Who Will Travel to the Moon*

## ETV must stop pussyfooting and face up to vital contemporary issues

By **Gordon A. Sabine**

*Dean, College of Communications Arts, Michigan State University.*

Just as commercial television has internal and outside pressures, so does the new medium of educational television. ETV stations run into some of the most formidable barriers to communication any mass medium ever has experienced here.

There are times when commercial media provide amazingly good communications. There are times, likewise, when ETV stations amaze us by being able to communicate at all.

In addition to low budgets, there are other special controls which restrict ETV as they restrict no other medium:

1. Educational TV must meet varied needs, cope with a frightening breadth of subject matter.
2. Unlike many levels of commercial mass communications, ETV insists that the viewer participate because he has to do so in order to learn.
3. Educational TV faces a number of bosses and orders from outside the station. Who is to prevent meddling?
4. Persons in control of commercial TV have one goal: to make money; but the many sponsoring organizations of ETV may have a dozen different goals.
5. The profit goal of commercial TV is clear. But the philosophical goals of ETV are harder to state, to understand and to satisfy, and more difficult semantically and emotionally when divergent groups pull in different directions.

While educational TV leaders fear for the future of ETV, the ed-

ucational needs of the U. S. have so far outstripped our capabilities that we must have television to help educate a whole people. Given this absolute necessity as a starting point, we can try to solve some of our problems.

The educational television program manager has to be one part broadcaster, one part educator, and one part professional communicator. He must be the "gatekeeper" in the communications process, and ascertain whether the message is right or wrong for the audience. He must gauge the effect to be desired.

Educational program staffers, furthermore, should understand the effects that a communicator can have on an audience. The list goes like this:

1. Attentional effect: whether the viewer is interested enough even to look at the program. A program manager certainly would seek this effect—but he would not want to stop there.
2. Cognitive effect. A program with cognitive effect has its audience acquiring some new knowledge or information. When ETV goes beyond attentional effect to cognitive effect, it begins to play its own significant and unique role.
3. Attitudinal effect. This effect occurs when a program causes a viewer to acquire an attitude, whether unfavorable or favorable, about a subject toward which he may previously have felt only indifference.

Because cognitive and attitudinal effects are things of the mind, they can only be measured when we attain:

4. Behavioral effect. This occurs when the other three effects have been translated into behavior which visibly reflects the attitude based upon the knowledge acquired after attention was attracted in the first place. Educational television must insist on performance and content which leads to behavioral effect.

Educational TV experts must at this point determine whether there is an audience for the messages being sent and whether ETV is saying anything.

Because it is so new and special, educational TV must face the problem of how to gain a foothold in a market already glutted by a surplus of communications. The ETV specialist must build into his product benefits different from those of his competitors.

Educational television offers a limited diet of education and information that the viewer has to work for to appreciate. The audience represents a small slice of the total population, an audience with many different highbrow tastes.

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# *ETV Program Directors*

## A survey of the background and training of ETV directors

By S. Kenneth Robbins

*Salt Lake City, Utah*

The following are the results of a fifteen-question survey taken in November and December, 1957, of 60 Educational TV directors working in 26 ETV stations throughout the United States.

The survey was designed to learn the background and training of ETV directors and their opinion as to whether further education and preparation would help them operate more effectively in their profession; also to learn whether the directors felt a need for establishing an operating code with enforced ethical practices and, if so, how they felt this code could be best enforced.

Because of differing opinions among ETV directors concerning training, they were asked if their problems in directing were intrinsically different from those of the commercial television director; also if present college broadcasting production training is less relevant to the interests of ETV than to those of commercial TV broadcasting.

Four questionnaires with an explanatory letter were sent to each of the 26 stations' managers requesting that they pass on the forms to the station directors. Three of the stations failed to reply, but 60 questionnaires were returned for a total of 67.4 per cent. Of the 23 stations participating, there was no way to tell how many directors each station had.

A number of the directors indicated they would be more than willing to answer any further questions that might be asked of them.

The results of the first four questions are included in tables; summaries of the answers to the remaining questions are given in the same order as the questions on the original questionnaire.

TABLE I

TYPES OF DEGREES HELD BY DIRECTORS OF EDUCATIONAL TV

| *Ph.D* | *MFA* | *M.A* | *MS* | *BA* | *BS* | *No Formal Training* | *Still in Training* |
|---|---|---|---|---|---|---|---|
| 3 | 6 | 16 | 4 | 23 | 5 | 2 | 1 |

TABLE II

MAJOR AND MINOR COURSES OF STUDY

| *SUBJECT* | *MAJOR* | *MINOR* |
|---|---|---|
| Radio and TV | 17 | 7 |
| Speech | 12 | 2 |
| Drama | 6 | 1 |
| English | 5 | 9 |
| Journalism | 3 | 2 |
| Education | 3 | 1 |
| Music | 2 | 3 |
| Theater | 3 | 0 |
| History | 1 | 3 |
| English Literature | 1 | 0 |
| Architecture | 1 | 0 |
| Art | 1 | 0 |
| Sociology | 1 | 4 |
| Philosophy | 1 | 3 |
| Mass Communication | 1 | 0 |
| Psychology | 0 | 2 |
| Business | 0 | 2 |
| Biology | 0 | 1 |
| Engineering | 0 | 1 |
| Zoology & Physical Chemistry | 0 | 1 |

Question #5. Total length of time spent in professional or educational broadcasting production training:

Seven returns indicated no previous professional or educational broadcasting production training. One director listed a total of 23 years spent in training, 8 of which were spent in educational radio and 8 in educational television. The average time spent in training per director was 3.95 years.

Question #6. Additional or supplementary training you have received in business, education or television:

Additional or supplementary training ranged from 0 to 16 years and averaged 1.98 years per director.

Question #7. What type of background and training is most important for a director of ETV? Social Science, Physical Science, Humanities.

Most directors felt that by far the most important background and training necessary was in the humanities, with social science second and physical science as last choice

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# *Waxy*

## Audience analyzer opens new vistas for ETV

By **Jack Newman**

*University of Wisconsin, Madison, Wisconsin.*

An apparatus for instantaneous measurement of shifting attitudes in audiences listening to TV newscasts has been developed recently at the University of Wisconsin. Known as WAXY, the new device was designed by Professor Wayne A. Danielson of the School of Journalism. It permits members of the audience to express their reaction by operating an electrical switchbox with seven positions, ranging from extremely favorable, quite favorable, slightly favorable or neutral to slightly negative, quite negative, and extremely negative. For each position, there's a corresponding light on a central panel, registering the attitude of each listener.

Professor Danielson sees WAXY performing other functions. The classroom teacher, for instance, can measure student absorption of material by giving instantaneous multiple choice tests at intervals during his lectures.

So far Danielson has been operating WAXY experiments in adjacent rooms, with a wall separating teacher and students. But he points to the possibility of stationing the switchboxes in TV homes, connected by telephone wires to the central panel of lights in the TV studio. In its present version, WAXY has ten respondent stations, but Danielson says a big machine could be built for as many as 1,000 respondents. Then the viewer's dream of "talking back" to the announcer would approach reality. "Politicians might welcome such a device," Danielson comments. "And perhaps advertisers would be interested in seeing which commercials the viewers like."

The name WAXY comes from a reference to a nationwide audience participation game as played in the Shepherd Mead novel, "The Big Ball of Wax," a spoof of the Madison Avenue of the future.

# *Hola Amigos*

## Grade schools in Oregon try teaching Spanish by television

By **Mrs. E. Bernice Tucker**

*Assistant Superintendent in Charge of Curriculum, Multnomah County Schools, Portland, Oregon.*

Educational Television—still a challenge to those who seek to find the answers and an interesting frontier for those who like to explore—has been an undetermined issue in Oregon for five years. Public relations and community types of programs on commercial channels have been available to schools since the advent of television in this area. At this time there is no educational television channel operating out of Portland.

Multnomah is the county in which the city of Portland is located. The county and city schools operate independently of each other. During the school year of 1957-58, Portland Public Schools presented four experimental programs for school viewing over Channel KGW-TV. Each series was of four weeks' duration. Lessons were assigned to the areas of Oregon History for grades 4 and 8; Science for grades 4, 5, and 6; Art for grades 4 and 5; Language Arts for primary grades (1, 2, and 3). This year KGW-TV offered Multnomah County Schools an opportunity to present an instructional program. Errol C. Rees, County Superintendent, had been working to support educational television and welcomed this opportunity to try an experimental course.

The County Television Committee, composed of teachers and administrators, determines the topics to be presented on television. Up to this time, only the public relations type of program had been presented to inform the public what and how we teach.

With the opportunity presented for school viewing, it was decided to try Spanish for intermediate grades (4-5-6). Because of complaints about the lack of foreign language in our public schools, we welcomed the chance to experiment with introducing a foreign language in the elementary school. This series could be a means of determining for ourselves whether teaching a foreign language in the elementary school was a worthy procedure. We realize that unless practice in the language is continued through the grades, this experiment as a learning situation will have little value. However, we could find out whether youngsters in the intermediate grades are interested in and have a desire to learn a foreign language.

Since the program was to be presented once a week, for half-hour periods, it was not our intention to teach children the Spanish language; however, it was our intention to acquaint children with the sound of Spanish and to teach some common Spanish expressions. The program was called "Hola Amigos" "Hello Friends." In the initial stages, it was designed to last for a period of six weeks; this was later extended to eight, then to twelve weeks. From this experience it is our belief that a period shorter than twelve weeks is not sufficient to establish criteria or to evaluate a similar program designed for school viewing. The lessons were telecast on Wednesdays, at 2:30 p.m. KGW-TV canceled a network program to accommodate the county schools. The topics presented in each program were as follows:

1. GREETINGS — HELLO AND GOOD-BY
2. THE FAMILY
3. THE HOME
4. THE SCHOOL
5. THE FARM
6. SHOPPING
7. SHOPPING IN A DEPARTMENT STORE
8. REVIEW
9. CATCHING UP
10. EXPRESSIONS FOR THE CLASSROOM
11. GEOGRAPHY OF THE WESTERN HEMISPHERE
12. THE STORY OF THE THREE BEARS IN SPANISH

Mr. Walter Lusetti, Principal of South Powellhurst School, was selected to be the tele-teacher. Besides having command of the Spanish language and a true appreciation of it, his personality, voice, and sincerity projected to the viewing audience. A great measure of the success of the program was due to Mr. Lusetti's planning and presentation of the series. Because of Mr. Lusetti's interest in Spanish, he was very willing to give his time to prepare for this program. He was requested to teach in-service classes for teachers in his own school district so that they might have a better background in the language and, therefore, help students in their classes between the

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# *Selective-Viewers*

## Educational television's best potential audience

By **John R. Bousek, Jr.**

*Television Center, State University of Iowa.*

Past surveys and continuing studies such as Cunningham & Walsh's *Videotown* surveys have indicated that television saturation (number of homes owning a television set) and the amount of time spent viewing television have reached a peak. The *Videotown 1948-1956* report states that television saturation in Videotown (New Brunswick, New Jersey) is well over 90 per cent, and that the hours of individual viewing have been on a plateau since 1954, with the average viewer spending better than three hours per day viewing television. Television saturation for the entire United States is in excess of 80 per cent. This figure is based on the most recent statistics from the U. S. Bureau of the Census (April 1957).

It might appear from these data that if educational television stations are to win audiences, they must win them away from commercial television, or they must sell non-set owners on the prospect of educational programs so that they will buy sets for this purpose.

The average television viewer who is seeking entertainment is probably not going to turn to the truly educational program; and the likelihood of the non-set owner purchasing a set appears slight indeed when one examines the research which has been done on this segment of the population. The non-owner, in general, does not own a set simply because he cannot afford one. His program preferences are not the major reason. The audience for educational television, therefore, must come from elsewhere, but where?

A clue to an audience source was uncovered by a study which the writer recently completed in Cedar Rapids, Iowa. This study was concerned with the *selective-viewer* of television and his reasons for not viewing more. A *selective-viewer* was defined as an adult (eighteen years of age or older) member of a television household who viewed television less than one hour per day.

For purposes of this study an area sample of seven hundred homes in Cedar Rapids was drawn. These homes were contacted and data collected by means of personal interviews. The interviewing was carried out between May and August of 1957. Following the *selective-viewer:*

Of these seven hundred homes, forty contained residents who were subsequently classified as *selective-viewers.* Thus on the basis of this survey it would appear that approximately 5.7 per cent of the television homes in Cedar Rapids contained one or more *selective-viewers.*

The *selective-viewers* cited two primary reasons for not viewing television regularly. These were: 1) "lack of time," and 2) "lack of interest in present television offerings." More than half of the *selective-viewers* who claimed a lack of interest in the present television programs stated that they would prefer to see more "educational" programs or programs of a "higher cultural level."

The selective-viewer group was comparable to the viewer group in respect to average age and size of household. The mean age of the *selective-viewer* was found to be slightly over 43 years, as compared to 39 years, which was the mean age of the viewer. The household size for these two groups was found to be 3.97 and 3.37 respectively. It was found that the non-viewer had an average age of slightly over 60 years and occupied a household averaging 2.23 persons.

The *selective-viewer* averaged over two-and-a-half years more formal education than either of the other groups. Almost two thirds of the *selective-viewers* were found to have had some college education. This, in part, may account for their apparently greater interest in educational television.

Although the three groups contained a comparable percentage of people who read newspapers, the *selective-viewer* group spent more time per day with magazines than did the other two groups. The *selective-viewer* was also found to read many more books than either the non-viewer or viewer. Thus when compared on a reading basis, *selective-viewers* were found to devote more time to reading than members of the other two groups. An interesting sidelight on this was that, as the level of education and income increased in the *selective-viewer* group, newspaper reading time tended to decrease.

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## Series I: The Effectiveness of Television as a Teaching Tool

# 49. Report of the National Experiment of Television Teaching in Large Classes

*Sponsored by the Fund for the Advancement of Education of the Ford Foundation for the school year 1957-58. By Allen H. Wetter and Martha A. Gable, Philadelphia Public Schools, Philadelphia, Pennsylvania, 15 pages.*

The Philadelphia Public School System has used in-school telecasting since 1947 on air time donated by commercial stations. Telecasts reach an audience of almost 250,000 students and teachers in elementary, secondary, and vocational schools. Since a plan for the effective use of available TV time was under scrutiny, Philadelphia welcomed the opportunity to participate in the national experiment sponsored by the Fund for the Advancement of Education.

A seven-member committee supervised the study, which included two elementary schools, four junior high schools and three senior high schools. The courses taught were limited to social sciences and biological or physical science. The courses were planned to use the rich historical resources of the city, including guest speakers like Dr. Joseph Kaplan, U. S. chairman of the IGY.

The experiment was evaluated

in three ways:

1. by regular daily report of teachers on "feedback" forms sent in each week by classroom teachers and discussed by these teachers and their televised counterparts.
2. by a subjective evaluation of the experiment made at the end of the school year by teachers and principals who participated.
3. by standardized tests given to pupils in the experiment and to a similar number of pupils in matching control groups in other schools.

SUMMARY

The experiment of teaching by TV in large classes in the Philadelphia Public Schools indicates at the end of one year that:

1. A majority of pupils achieved as much as or more than those in regular classes.
2. The teamwork approach to the re-evaluation of curriculum, methods and techniques of teaching is one of the many valuable concomitants of learning cited.
3. There is a need for concentrated study on effective follow-up procedures in the large classrooms during the coming year, since teaching in large classes is a new technique with which many teachers are inexperienced.
4. Additional evaluation techniques are necessary to measure total TV learnings, rather than factual learnings only. Many teachers believe that intangibles are being taught by TV, but this is not scientifically demonstrable.
5. Time equivalent to 12 full-time teachers was released by the TV classes.
6. The expected problem of discipline in large classes did not materialize.
7. Opinion varies among the receiving teachers on the matter of individual differences. Since both low ability and

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## Series 1: The Effectiveness of Television as a Teaching Tool

# 50. An Evaluation of Televised Instruction in College English Composition

*Prepared by W. F. Seibert, Audio-Visual Center, Purdue University, TVPR Report #5, July 1958.*

Although there is a large body of reliable evidence supporting the general hypothesis that televised instruction produces results comparable to those obtained with conventional instruction, two recent studies have indicated television students' achievement was *not* comparable to that of students taught conventionally. The present study should also be included among those which tend to show that the effectiveness of televised instruction is less than that of conventional instruction.

Interest in this study developed within the Purdue Department of English, and the project was planned by a committee from the department, members of the TV Production Unit staff, and the University's TV Program Research Consultant. Eighty-two students in four English 101 sections comprised the experimental group. These students attended three 50-minute class meetings per week throughout the sixteen-week semester. Two weekly class meetings were devoted to televised instruction, which was presented to the students in four viewing classrooms, while the last

period of instruction in each week was devoted to discussion, supervised writing practice, and the administration of tests. The television group was compared to a similar group taught by conventional methods.

Tests included grades on each of the twelve themes written by the students; scores on departmental tests of grammar, punctuation diction, and spelling; five of the seven sub-tests of the Purdue English Training Test; and an instructional-attitude scale developed at Purdue.

Results are reported in terms of supporting or not supporting the following five hypotheses set up at the beginning of the study:

Hypothesis One: Student achievement will be the same in student groups receiving televised instruction in English composition as in comparable groups receiving conventional instruction.

Hypothesis Two: Instructional conditions and student ability level will not interact in determining achievement outcomes.

Hypothesis Three: In the television-taught student group, the average end-of-semester measured attitude toward televised instruction will be neutral.

Hypothesis Four: The average end-of-semester measured student attitude toward televised instruction will be the same in television and conventionally taught composition sections.

Hypothesis Five: In television sections, measured student attitudes toward televised instruction will be independent of achievement in the composition course.

*Results*

Since nineteen of the twenty-five achievement comparisons show differences which at least suggest that conventionally taught students achieved at levels beyond those of the television students, it was concluded that the conventional instruction was more effective than the televised instruction and hypothesis one was rejected.

The indication that the televised instruction was less effective for students at lower ability levels than for those at higher ability levels, and that student achievement was jointly determined by instructional method and initial student ability level led to the rejection of hypothesis two.

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## Series 1: The Effectiveness of Television as a Teaching Tool

## 51. Annual Report of the Philadelphia Public Schools

*Prepared by Allen H. Wetter and Martha A. Gable, Division of Radio-Television Education, Philadelphia, Pennsylvania, June 1957-August 1958, 11 pp.*

In addition to a wealth of data on number of receivers, station cooperation, in-school programs, regular ETV programs, a workshop, production hints, and plans for next year, this report includes the following comments made by principals and teachers on the effectiveness of television as a teaching tool:

1. Children remember with surprising accuracy the material presented on television.
2. They want to know the meanings, spelling and pronunciation of words they hear on the programs, and the new words concerning television itself.
3. Librarians and teachers report that many children are stimulated to seek out reading material on subjects or stories presented.
4. New procedures and techniques rapidly become general practice through the television and radio demonstrations. The in-service training values are obvious.
5. Children's viewing and hearing of their contemporaries

have increased their interest in speaking clearly and fluently. Possibly this will provide the "springboard for teachers to cope with the alleged ungrammatical influences of cowboy heroes and gangsters."

6. Teachers report in some cases that children in grades one to three respond better to a 15-minute program than to longer ones. However, there are more requests for "more time" on the evaluations of 15-minute programs than there are for "less time" on those of 30-minute programs. There is general agreement that the 15-minute segment for radio is better than longer periods.
7. Slow learners may acquire through television some of the facts and skills which they cannot learn through reading and which they are not interested in acquiring through other avenues.
8. The lack of color in television in no way limits the creative variations developed by children in classroom utilization of programs. Several schools have regular exhibitions of work produced by children as a result of the telecasts; the amount, variety, originality, color and quality are "amazing."
9. Music appreciation radio programs, where brief suggestions and explanations are made, permit complete concentration on the music. Similar programs on television result in distractions as the children become pre-occupied with mechanical details of performers and the variety of camera movements.
10. Radio is still superior to television in stimulating imaginative responses to oral commands (pupil audiences interpreting rhythm or tempo) and in dramatic presentations of stories and events. The high cost of television, to achieve comparable results in the latter case, is prohibitive.

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## Series III: Bibliography

# 12. Closed-Circuit Television in A.A.C.T.E. Member Institutions

*Committee on Studies and Sub-Committee on TV and Teacher Education, The American Association of Colleges for Teacher Education, May 16, 1958, Vol. XI, No. 5, 15 pp.*

This report constitutes a second survey (see III-7) on closed-circuit television in the AACTE member institutions. Approximately 88% of the member institutions responded (361 in all).

Of the 361 institutions responding, 252 (approximately 70%) are *not using or planning to use* closed-circuit TV (CCTV); 22 (approx. 6%) are *studying* the possible use of CCTV; 50 (approx. 14%) are *planning* to use CCTV; and 37 (approx. 10%) are currently utilizing CCTV.

*Studying the Possible Uses of CCTV:*

University of Illinois, Urbana, Ill.
Ball State Teachers College, Muncie, Ind.
University of Louisville, Louisville, Ky.
Central Michigan College, Mt. Pleasant, Mich.
Eastern Michigan College, Ypsilanti, Mich.
College of St. Teresa, Winona, Minn.
University of Missouri, Columbia, Missouri.

University of Nevada, Reno, Nev.
State University of New York Teachers College (Geneseo).
State University of New York Teachers College (New Paltz).
State University of New York Teachers College (Oswego).
Yeshiva University, New York City, N.Y.
Northwestern State College, Alva, Okla.
Oklahoma State University, Stillwater, Okla.
University of Oklahoma, Norman, Okla.
Rhode Island College of Education, Providence, R. I.
Memphis State University, Memphis, Tenn.
Abilene Christian College, Abilene, Tex.
Trinity University, San Antonio, Tex.
Western Washington College of Education, Bellingham, Wash.
University of Wisconsin-Milwaukee, Milwaukee, Wis.
Wisconsin State College, Superior, Wis.

*Planning to Utilize CCTV:*

Arizona State College, Flagstaff, Ariz.
Arizona State College, Tempe, Ariz.
Chico State College, Chico, Calif.
College of the Pacific, Stockton, Calif.
Fresno State College, Fresno, Calif.
Humboldt State College, Arcata, Calif.
Sacramento State College, Sacramento, Calif.
San Diego State College, San Diego, Calif.
Stanford University, Stanford, Calif.
University of California, Berkley, Calif.
New Haven State Teachers College, New Haven, Conn.
Teachers College of Connecticut, New Britain, Conn.
University of Connecticut, Storrs, Conn.
Florida Agricultural and Mechanical University, Tallahassee, Fla.
Florida State University, Tallahassee, Fla.
DePaul University, Chicago, Ill.
Eastern Illinois University, Charleston, Ill.
Butler University, Indianapolis, Ind.
University of Wichita, Wichita, Kan.
State Teachers College at Towson, Baltimore, Md.
State Teachers College, Salem, Mass.
Wayne State University, Detroit, Mich.
Moorhead State College, Moorhead, Minn.
Central Missouri State College, Warrensburg, Missouri.
Harris Teachers College, St. Louis, Missouri.

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## Series IV: Audience Studies

# 20. Selective Perception in Viewing a Television Broadcast

*By William A. Belson. (From an article in* Audio-Visual Communication Review, *Winter 1958; Vol. 6, No. 1, pp. 23-32.)*

Recently the BBC broadcast a series of six television programs under the general title of "We the British: Are We in Decline?" The Audience Research Department of the BBC was called in to study the effects of two of the programs.

The series aimed at comparing the Britain of today with the Britain of fifty years ago, bringing out and commenting on the nature of the changes over that half century. The primary aim of the series was to attract and to interest as many viewers as possible. But in addition it was intended:

1. to give viewers information.
2. to increase their awareness that changes have occurred.
3. to increase viewers' understanding and knowledge of these changes, giving them firmer grounds for an opinion.
4. to stimulate people into thinking about the subjects dealt with, and to encourage them to develop more concrete attitudes towards them.

Standard research methods indicated that each broadcast was

seen by about a third of the adult television public, and that the level of appreciation achieved was very high. On the day following the broadcast, a street and house survey was made, and a number of individuals who had seen the broadcast and a number who had not were invited to a meeting at the Broadcasting House, where they went through a series of prepared tests. Test scores were then compared and correlated.

*Broadcast A*

This is what the author called "an all-sides-of-the-issue" broadcast on industrial output and British attitude towards work. A number of facts were presented and a wide—and often conflicting—range of ideas and opinions was put forward. The rest was left to the viewer.

Findings indicated that there was little change in the number or nature of the viewers' ideas where the speakers were in disagreement, but that there was a tendency towards change where there was no conflict. Also, where change occurred, it occurred more in the social group where that view tended to exist already. The problem facing the broadcaster here is: If the broadcaster is committed to "all-sides-of-the-issue" approach, how can he broaden people's thinking on an essentially controversial issue?

*Broadcast B*

This program began with a film depicting various aspects of morality in Britain today. This was followed by a session in which members of the public (making up a panel) gave their opinions on points put forward by the commentator. Later, there was discussion between the commentator and a magistrate over these opinions, and they went on to talk about moral issues generally. In this, the magistrate opposed strongly any suggestion that morals had declined. The commentator finally summed up, interpreting the position as he saw it.

In terms of attitude, the broadcast made people somewhat more permissive—more easygoing—about moral standards, especially those concerned with sexual morality. It also increased very slightly the number taking an absolutist view of morals. On the average, there was a slight increase in the

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## Series IV: Audience Studies

# 21. Audience Reaction to "Preview", and Morning Listening Habits in Ottawa

*Canadian Broadcasting Corporation, Audience Research Division, Ottawa, Canada, August 1958, 24 pp.*

The findings of this study fall into two sections:

Part A. The reactions of a group of Ottawa radio listeners to *PREVIEW*, a 3¼ hour news and music-show broadcast from 6:00 a.m. to 9:15 a. m.

Part B. Findings of a more general nature which pertain to morning radio listening habits and the image which listeners have of their favorite stations.

The study is based on 190 telephone interviews with respondents selected by systematic random process from Ottawa's telephone directory. The sample was the same one used for an earlier survey conducted on *PREVIEW*.

A. Results on *PREVIEW*

1. Five out of eight felt that the program was improved by the reduction of talk and the addition of more music, as "too much talk in the morning was

irritating. Prefer more music-as it is now."

2. Only one out of every five morning listeners turn their radios on before 7:00 a. m., while the majority (three out of five) join the station after 7:00 a. m. Listeners (both before and after 7:00) seem to prefer "easy, light, quiet music."

3. The majority of listeners appreciate receiving direct reports from various parts of the world and wish to have them continued. Some of the criticisms, however, were: "Sometimes feel a little short of background information to help me understand what issues are really at stake in these far away places." "The reporters are not always easy to understand."

4. Morning listeners are first and foremost seeking news. About 60 per cent of all morning listeners prefer a major newscast sometime before 8:00 a. m. with 7:30 being the preferred time. Audiences begin to fall off sharply at 7:45 and by 8:15 about half of all listeners stop listening to the radio. At least half of the sample are working people, and those who have to begin work at 8:30 must leave the house before the eight o'clock newscast or in the middle of it. This problem is particularly acute for the suburbanites.

5. Well over half the listeners would not mind re-scheduling the religious period *Plain Talk* to some time other than the present 7:45 a. m. Comments included the following diverse opinions:
"I am not interested in early morning sermons." "Religious speakers seldom have good radio voices." "The whole family should be exposed to it It is an integral part of teenagers' education."

6. Almost two-thirds of the audience do not listen to *Town Talk,* an item on various events and activities in Ottawa.

7. There is evidence that commercials annoy a few listeners, but the value of a good public relations job is pointed up by the listener who said: "At first I was annoyed by the commercials on CBO. Then, one evening, I heard J. Frank Willis explain why they are necessary. After that

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## Series V: Content

# 5. Attitudes Toward Educational Television

*By Bruce H. Westley, University of Wisconsin Television Laboratory, Madison, Wisconsin, Research Bulletin No. 10, July 31, 1958, 241 pp., 93 tables.*

This study was undertaken to define and measure attitudes toward educational television. The data are based in 799 interviews with adult residents of Madison, Wis., where WHA-TV, channel 21, had been offering daily educational broadcast service since 1953. The sample was drawn on a probability basis.

Of the respondents who have television, nearly half had viewed Channel 21 in the last month, a third had never viewed the channel, and a sixth had viewed WHA but not in the last three months. Non-television-owning respondents were more favorable toward ETV than were TV-owning respondents. The former group was slightly less favorable, however, than viewers who had watched at least one program in the last month.

The "image" of educational television (brought out by a series of open-end questions) drew a heavy response in terms of content. When kinds of knowledge were described, references to "useful" knowledge always exceeded references to ac-

ademic knowledge. When responses were in terms of academic knowledge, science and technology and the humanities were mentioned more often than social studies. As to what they found educational about general TV fare, respondents mentioned quiz programs more often than any other type, with documentaries and panel-interviews following. Respondents had little trouble rationalizing an educational value for almost every type of program on the air, including westerns and soap operas. Answers were more often given in terms of "what is good for others" (i. e. children) or "what is good for society" than "what is good for me."

Among widespread beliefs concerning ETV revealed by the image items were these:

1. ETV is for the University, the schools, and for children.
2. ETV is anything factual on television.
3. ETV is "clean" television.
4. Network TV is educational because it "teaches history" via westerns and adventure serials, and it "teaches a lesson" via family dramas in which moral rectitude wins in the end.

The image of the viewer of the ETV-viewer as an unsavory egghead or social isolate does not appear to be widely shared. The ETV-viewer is most often thought of in terms of educational roles (students, teachers, professors), in terms of age groups (children, old people), and often in terms of educational status or attainment. These images of "who views" were related to attitude and viewing. Favorable respondents gave answers in terms of the intellectually interested viewer more often than in terms of educational roles. Less favorable (mostly indifferent) respondents reversed this order, and were more likely to answer in age-grading terms, and to use the response "everyone" views ETV.

There was a slight positive correlation between age and attitude, with people in the 30's and 60's being significantly less favorable than adjacent age groups. Also, people in their 50's and 60's are significantly less likely to be viewers than those in adjacent age categories.

Neither age nor sex is consistently a factor in either attitude or viewing, but education affects both at all age levels and for both sexes. However, the relationship between education and attitude is somewhat more marked for women than men, while the relation between education

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## Series VII: Administrative and Faculty Reactions to ETV and Educational Radio

### 7. Appraisal of the Current Status of Television as a Medium of Instruction

*Prepared by the Subcommittee on Television of the Commission on Research and Service of the North Central Association of Colleges and Secondary Schools,* The North Central Association Quarterly, *April, 1958, 15 pp.*

Donald G. Emery introduces this report as an attempt "to help inform school administrators, teachers, and professors about some of the conclusions which may be stated now with reasonable confidence." The report consists of five articles by committee members, which are summarized below.

1. *Educational Television Activity in the North Central States—An Overview,* by Richard B. Hull.

This is an outline of the growth of ETV in this area, with excellent appendices on sources of information and service in ETV; educationally-owned television stations in operation, under construction or with construction permits; educationally-owned television production centers; educationally-owned closed-circuit television installations for demonstration, teaching or research purposes; and institutions which have offered or are offering courses for credit over commercial or educational television stations or closed-circuit.

2. *Students and Learning*, by Wanda B. Mitchell.

Of the fifty-odd studies reported on this question, there has been *only one* case in which a definite superiority was found for face-to-face instruction. More recent studies at Purdue and Michigan State indicate, however, that a more careful study of this question by means of better tests and more careful experimental control is warranted. The development and/or restructuring of students' attitudes while learning by television needs critical attention. The difference in mental abilities as related to equal effectiveness of learning is a problem of television teaching. Visual aids, an effective device in working with low-ability students, can be even more effective in the television medium. Television provides a learning situation not equaled by instructional film. The latter cannot be kept up-to-date as can live television presentation. Furthermore, television camera techniques, including close-ups, have proved to be effective and dramatic. Instructional television places more responsibility on the learner and requires him to become more independent in directing his own activities. Research findings to date encourage the continued use of television as an effective medium for learning.

3. *Teachers and Teaching*, by Lawrence E. McKune.

Teaching is not done by the teacher alone on television. Cooperation and understanding between the teacher and the production crews is essential. Television will penetrate depths of personality, knowledge, and understanding, revealing the teacher as he is. The medium is a transmitter—not a transformer. Television properly used captures and holds the attention better than do other communications media. Competent teachers are able to instill in the student the feeling of direct two-way communication. This article closes with a check-list of oral considerations (voice, vocabulary, questions), preparation of lessons, and reactions of teachers as related to ETV.

4. *Superintendents, Principals, and Instructional Television*, by Robert L. Fleming.

In a study made in 1951, 94% of a group of superintendents, principals, supervisors, and teachers felt that there is a place

in the educational program for television programs designed for school use. Ninety-two per cent said they believed in television as a teaching tool. Television represents an expansion of opportunities for teachers to present at one time, in their best manner, a thoroughly prepared lesson for a given day. The administrator's concerns with the uses of television are not with reductions of staff or of the building program, but with using television to extend the services of his best teachers to his ever-increasing enrollment. Television can also make more time available for certain teachers to give more individual help, to spend more time in discussion groups and to "help the learner to learn."

5. *Administration Policies and Practices*, by Leslie E. Brown.

Because of the myriad circumstances under which educational institutions use television in their instructional programs, it is not possible to describe briefly any one "best" administrative structure or outline any one "best" set of administrative policies. Despite these wide variations, however, some principles of organization have emerged which seem to have general application.

1. Academic control over courses, selection of teaching personnel, admission to courses, and standards of achievement should be vested in the same authority as for traditional classroom courses.

2. The mechanics of admission, registration, etc. for telecourses should, insofar as possible, utilize the same administrative organization as other forms of instruction.

3. Lines of responsibility for the administering of ETV programs must be clearly drawn and understood.

4. General policy control over the educational television program should be centered in an authority representative of the administration, the teaching faculty, and the divisions responsible for adult or extension instruction.

5. Television teaching assignments should be accepted as part of the regular teaching load.

6. There needs to be adequate provision for regular and systematic production of audio-visual aids especially to television use.

7. There must be adequate provision clearly defined for close collaboration of the instructor with the producer, director, and technicians of the station.

The cost of installing a closed-circuit system for two classrooms would be a minimum of $7,200. Unusual installation problems and above-minimum equipment would increase the figure. Also included here should be one half-time salary for a maintenance engineer.

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and viewing is more marked for men than women.

Favorable attitudes significantly increase with income and with increasingly higher-status occupations. The same is true of viewing, although the relationship between income and viewing is less powerful.

There is a significant negative relationship between length of set ownership and ETV viewing and also between amount of TV viewing and ETV viewing.

Respondents in families with any organizational affiliations tend to be more favorable in attitude than respondents in families with none. Those with civic group affiliations were most favorable, while those with patriotic and union affiliations were least favorable. Patriotic and church affiliations were least strongly associated with recent viewing, while professional affiliations were most strongly associated with recent viewing.

Another predictor of ETV attitude and viewing proves to be the amount of listening to WHA radio. This more true of attitude than viewing, but both relationships are highly significant.

Persons who favor and view ETV are also more likely than those who do not to watch the more culturally sophisticated network television programs.

Interest in credit courses via television proves to be positively related to attitude and negatively related to viewing.

Respondents who say they characteristically get their program information from newspaper or TV listings are significantly more favorable and more likely to be viewers than those who say they usually learn about new programs by chance tuning. Also, a scale of magazine types running from pulps to professional journals proved to be consistently related to attitude and viewing. It was also noted that the presence of non-fiction magazines was positively related and of fiction magazines negatively related to both attitude and viewing.

Respondents listed many reasons for liking WHA TV programs and a few reasons for disliking them. The "likes" were most frequently given in terms of program quality and in terms of special interests of the respondent. "Dislikes" were also most often given in terms of program quality. There does not appear to be a widespread

evaluation of ETV as dull and monotonous.

The fact that the chief wage earner's education is a better predictor of attitude and the respondent's own education is a better predictor of viewing led to the social class hypothesis. Most of the evidence interpretable in that light seems to support the hypothesis that the attitude is largely a function of social class. Viewing behavior, while strongly related, appears to be less clearly a function of social class.

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I felt a lot better. I know now there is a good reason for them."

B. Results on Morning Listening Habits—Station Image

1. Thirty-nine per cent of the sample say they now listen to a different morning station from the one they listened to when the survey was conducted in December, 1957. This percentage seems high, and it is suggested that the process of interviewing may in itself have induced changes in listening habits.

2. About two out of every three listeners continue to listen, during the day, to the same station they tune to the first thing in the morning.

3. Habit is a much larger factor among private station morning listeners than with CBO listeners. Non-CBO listeners were asked if there was anything which might interest them in listening to CBO in the mornings. Three out of every four respondents said "Nothing."

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number of viewers' ideas about what was right and what was wrong with our moral standards these days. But this increase is of a very special kind. It increased by nearly 50 percent the number of instances of improvement the viewer could give, and it reduced his mention of the instances of decline. This occurred in spite of the fact that the viewer came to the program able to give many more instances of decline than of improvement. He was presented with fewer instances of improvement than of decline. He went away from the program with something like an equal balance of the two.

The findings indicate a substantial degree of failure to achieve the aims mentioned earlier. In order to stimulate viewers' thinking on a controversial issue, the broadcaster had presented all sides of that issue. This traditional approach of the educationalist seems, however, not to have increased the viewers' independent thinking, but rather to have increased selective perception and thereby to have strengthened existing attitudes. The general run of the evidence suggests that the broadcaster seeking to use television for the purposes of mass education has problems to overcome more "serious in nature than is generally supposed."

JEANNE DIETEMANN

Montana State College, Bozeman, Mont.
Montana State University, Missoula, Mont.
New Jersey State Teachers College, Glassboro, N. J.
New Jersey State Teachers College, Newark, N. J.
Eastern New Mexico University, Portales, N. M.
New Mexico College of Agriculture and Mech. Arts, State College, N. M.
Brooklyn College of the City of New York, Brooklyn, N. Y.
Hunter College of the City of New York, NYC, N. Y.
State University of N. Y. College on Long Island, Oyster Bay, N. Y.
East Carolina College, Greenville, N. Car.
University of North Carolina, Chapel Hill, N. Car.
University of North Dakota, Grand Forks, N. Dak.
The University of Akron, Akron, Ohio.
Duquesne University, Pittsburgh, Pa.
State Teachers College, Indiana, Pa.
State Teachers College, Millersville, Pa.
State Teachers College, Shippensburg, Pa.
University of Pittsburgh, Pittsburgh, Pa.
George Peabody College for Teachers, Nashville, Tenn.
Incarnate Word College, San Antonio, Tex.
The University of Texas, Austin, Tex.
Brigham Young University, Provo, Utah.
University of Utah, Salt Lake City, Utah.
Madison College, Harrisonburg, Virginia.
Central Washington College of Education, Ellensburg, Wash.

*Operating Closed-Circuit Television* (37 in all, though not all are using CCTV for teacher education purposes):

University of Alabama, University, Ala.
San Jose State College, San Jose, Calif.
University of California, Los Angeles, Calif.
University of Florida, College of Education, Gainesville, Fla.
University of Miami, Coral Gables, Fla.
Illinois State Normal University, Normal, Ill.
Loyola University, Chicago, Ill.
University of Chicago, Chicago, Ill.
Western Illinois University, Macomb, Ill.
Indiana State Teachers College, Terre Haute, Ind.
Iowa State Teachers College, Cedar Falls, Iowa.
Kansas State Teachers College, Emporia, Kan.

Kansas State Teachers College, Pittsburg, Kan.
University of Kansas, School of Education, Lawrence, Kan.
Loyola University, New Orleans, La.
University of Massachusetts, Amherst, Mass.
Michigan State University, East Lansing, Mich.
University of Michigan, School of Education, Ann Arbor, Mich.
University of Minnesota, College of Education, Minneapolis, Minn.
Washington University, St. Louis, Missouri.
Concordia Teachers College, Seward, Neb.
New Jersey State Teachers College, Upper Montclair, N. J.
University of New Mexico, Albuquerque, New Mexico.
New York University, NYC, N. Y.
State University of New York College for Teachers, Albany, N. Y.
State University of New York Teachers College, Brockport, N. Y.
Syracuse University, Syracuse, N. Y.
University of Buffalo, Buffalo, N. Y.
Women's College of the Univ. of North Carolina, Greensboro, N. C.
Miami University, Oxford, Ohio.
The Ohio State University, College of Education, Columbus, Ohio.
Ohio University, Athens, Ohio.
University of Toledo, Toledo, Ohio.
University of Oregon, Eugene, Oregon.
The Pennsylvania State University, University Park, Pa.
South Dakota State College, Brookings, S. Dak.
Utah State University, Logan, Utah.

The AACTE bulletin (Vol. XI, No. 5 —Release 7) also includes information regarding the person in charge of the CCTV operations, source of financial support for the operation, a description of the uses made of CCTV or planned, and in many cases, the starting, or tentative starting date of the CCTV operations. Limited quantities of the bulletin are available at the AACTE offices in Oneonta, New York, upon request.

WILLARD MARRION

Hypothesis three (students in the television sections will end the semester with neutral attitudes toward televised instruction), hypothesis four (students in television and conventionally taught sections will earn the same average scores on the attitude scale administered at the close of the semester) and hypothesis five (attitude toward televised instruction will be unrelated to achievement,) were retained.

The interactions apparent and suggested in the data are regarded, however, as products of the instructional methods and materials selected by the instructor, rather than products of televised instruction per se. It is suggested that television composition instructors will encounter difficulty not only in the development of instruction which is as effective as conventional instruction but also in the development of instruction which is equally appropriate across a wide range of student ability levels.

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high ability students achieved satisfactorily, the problem seems to stem from the inclusion of a wide range of abilities in the same class.

8. Superior TV teaching in large classes should not be compared with superior teaching in small classes under ideal conditions.

9. The problem of testing and marking papers by receiving teachers requires study. The paper work became overwhelming.

10. Auditoriums are not ideally suited for use as classrooms.

11. TV teachers unanimously agree that this was the most exciting year of their careers.

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# *Where We Stand in Educational Broadcasting*

*Continued from page 5*

there are other problems as well.

Our generation was caught unprepared and defenseless by TV and radio. Experts in *offense* (the salesmen) got ahead of us (the listener-consumers) in *defense*. We need to teach analysis and criticism of mass media as part of our job in using them. This, I feel, is more important even than *literary* criticism. Just as *all* teachers teach *English*, so must all teach the use of mass media in an age of more listening and viewing than reading. We must not forget to develop this area of education, in parallel with *teaching uses* we usually discuss.

TV may and should bring back discussion of local issues and *controversy*. We need to teach students to *dissent* intelligently; not adjustment, but, in a sense, maladjustment (or willingness to resist "the milieu," or what "others" do) begins to need encouragement as well.

In a democracy, education must hold its own with entertainment in claims on leisure time. It has lost out recently. This is dangerous.

The salaries of our teachers reflect where the American public, shaped by mass media, puts its emphasis. ETV and educational radio must help correct *this* picture.

I believe we need to challenge the adequacy of present *testing*, to test not only ETV but the totality of dynamic motion and symbolism in much we now learn. We need to devise new tests, not limited to the word. Otherwise we're testing a small and atypical part of what the student is learning, and are abysmally ignorant of where his strongest senses of values, and facts, are coming from.

I recently drafted a brief statement of some of the inescapable responsibilities of the NAEB, as I see them. I would like briefly to share a few of them with you.

"As the broadly-based Association, responsible for both radio and TV, closed and open circuit, I believe it is incumbent on us to pur-

sue with energy and vigilance the activation of all types of broadcast facilities for education: AM frequencies as the occasion may arise (and it may well come, out of current clear channel considerations); FM frequencies for a distinctive alternative program service nationally, as well as a supplement to TV for directly educational uses; television, both closed circuit and open circuit; and eventual local, regional and national network interconnection of the educational resources of the nation in all these media.

"Recognizing the need for new types of research to provide the evidence needed for sound planning, it is incumbent upon the NAEB, with its long history of research in television and radio, to assume increased leadership, initiative, planning and coordinating functions in *research*. Only out of such research will the new meanings and dimensions of this medium as an instrument of education and understanding be revealed.

"Recognizing that the success of educational television and radio in this nation must depend in large part on the highest type of individual at all levels (managerial, production and utilization), it is vitally essential that the NAEB continue and intensify its efforts to develop the highest standards of professionalism in both education and broadcasting based on sound social science and humanities emphases, as well as the natural sciences and requisite technical skills. This must include the closest possible cooperation with educators at all levels of education.

"Since, until far greater numbers of frequencies (the resources and eventual values of which to American education are barely beginning to be recognized) are activated, reserved channels for television are in jeopardy, the NAEB must bend all its efforts toward insuring that *stations* are not relegated to a position second to closed circuit uses, important and essential as the latter may be, lest a resource, which will only *eventually* be appreciated, be forever lost to American education and the American culture. Equal vigilance must be exercised to insure that the benefits of these stations become available for all levels and types of education: non-credit as well as credit courses; adult education as well as elementary and secondary education; public affairs as well as content-oriented materials.

"Beyond the areas currently served by various organizations, in which lack of adequate orientation may be fatal, there are other vast areas of possibly fatal errors: in technical matters, in public relations, in educational procedures, and in administrative and financial practices. In these service areas, as well as at the philosophical level, the leadership of the NAEB must be courageously asserted, not as itself a determiner of policy, but in its already established role of bringing together with educational broadcasters the best minds of all

kinds in America to hammer out such policy. Only by its ever more vigorous pursuit of these functions can the NAEB continue to deserve the support and confidence both of its rapidly growing professional membership and the ever-broadening bases of support by national associations, foundations, and industry, whose understanding and support are gratefully acknowledged."

That is essentially the way I see the role of the NAEB. I would be grateful for your amendments to this concept and your suggestions for ways in which to implement, better than we now do, this broad series of objectives.

Let's admit it: a large part of "education" has been slipping out of educators' hands. Erasure has been occurring, almost imperceptibly, of the line separating formal and informal education. What was seen on television yesterday shows up on today's examination papers, on the playground, and in the classroom. The life attitudes and value systems taught in our schools sometimes meet heavy competition and are frequently contradicted and reversed by those taught by our mass media.

ETV provides a stimulus and a time for re-analysis, a re-distribution of man-power, a re-thinking of space and other relationships — comparable to the changes that have taken place in medicine or industry during the last 100 years. Raymond Wittcoff of St. Louis has said that building to meet space needs on the basis of present practices for colleges alone by 1970 would mean more building than the U. S. has provided since Harvard was founded, over 300 years ago, in 1636. ETV and educational radio can *help* solve this problem but should not be used to prove that more and better space is *not* needed.

Many teachers and educators have become afraid that the "Master Teacher" will replace the regular teacher. In most cases where educational radio and TV have been *tried*, however, these fears are proving unfounded. For we need a whole team in order to educate, and in this process, and team, electronic tools are only one tool, though admittedly a very important one, and one with such possibilities that certain things can now be taught that were heretofore neglected. A new curricular revolution — which I hope will be in the form of considered evolution — is certainly just around the corner.

One of the dangers in introducing new tools into the educational process is that lines become drawn. One side becomes "radicals" and the other fights for the "*status quo*." One of the dangers of fighting for the latter is that one thereby defends the bad as well as the good. Students of years gone by often expressed the wish that thousands could share the inspiration, enthusiasm for learning, and genius of certain of the professors they had. Educational radio and TV make this possible.

But let us be responsible, patient and careful as we push our beliefs. Let us not become "radicals." For exaggerated claims only hurt progress, and attempts to do everything by TV and radio can be fatal to individualism as well as to good education.

With poor teachers, as someone has said, small classes only insure that "mediocrity will be transmitted in a more intimate environment," and therefore more effectively. Many classes already are much too large — and some (where many classes have poor teachers and others have good ones) are far too small. If we fight for the *status quo*, we preserve the *too large* as well as the small percentage of classes which are now "just right."

ETV may bring a re-evaluation of class size and other problems we've really not solved since education became "print" and "classroom lecture" based. I think proper use of educational radio and TV can help to halt the recent trends toward deterioration of "professionalism" in the teaching profession — at the very time when higher professionalism is needed to attract and hold better teachers. I believe that examples of non-professionalism, or compromises we've had to make to meet teacher needs, illustrate the respects in which teaching is not yet a full "profession":

The number who teach for "pin-money" (wives)

The number who teach pending matrimony

The number who leave teaching for better pay in a way unthinkable for a true profession.

The number who are temporarily or conditionally certified — plain labels of compromise.

DeTocqueville said that teaching in the U. S. was a profession so open that "a multitude of people are constantly embracing and abandoning it."

Perhaps ETV can increase the productivity of g o o d teachers enough to enable us to get this situation in hand again—to enable us to stop the watering down of the profession with the many compromises now necessary.

Yet, in spite of these compromises, it is amazing how—in purpose—the teaching profession does behave like a true profession—in moral purpose, courage and idealism. It needs our help and understanding instead of our condemnation.

ETV may help professionalize the broadcasting "profession," as well as the teaching profession. At present only the engineer must meet any professional standards; not program planners, writers or producers. I need not elaborate on the dangers of the unskilled use of potentially narcotic, personality-distorting and value-distorting instruments. *We* must illustrate careful, responsible and pre-tested uses of

these tools.

We must answer objections to ETV and educational radio reasonably. It has been pointed out that teaching by TV makes it difficult for students to ask questions, makes adequate immediate discussion difficult, etc.

I would call your attention to the fact that these failings are mentioned *before* teacher-training institutions have gotten organized in how to use educational radio and TV.

I would assert as a principle that education is bigger than ETV, or all TV, or radio, just as education is bigger than books, or films, or lectures, or any other technique or tool. All tools are neutral. Only the user determines whether they are good or bad. Educators can insure that these new tools are educationally good only to the extent that they participate in shaping their uses, instead of carping from the sidelines.

The book, too, was at first looked at askance, as an educational tool. What would it do to *other* teachers if one teacher would put all he knew, a whole course, in a book, where anyone could read it, even without attending class? I think you know the answer.

Moreover, once educators "fell for" the book as a teaching tool, they fell hard. Teachers' colleges taught integration of nearly all teaching activities with the book. They took this imperfect tool and made it the center of our educational system. With good and indifferent teachers, coming and going, the textbook held courses together. Yet the book:

—can't talk back, or check on the student,

—can't pat students on the back, any more that TV can,

—can't answer questions.

In fact, TV seems to suffer from many of the same faults as the textbook. And to answer these objections, we must remember that it is, or should be, people, teachers, who are the heart of our educational system, whether the tool be TV, books or anything else. The need for the highest standards for these teachers is then obvious.

We are, I think, often too preoccupied with thinking of what TV will do to *teachers* to worry about the patient (the student) or what TV can do for *education*. With the same devotion and concentration which teacher trainers devoted to adapting the *textbook* as an educational tool, what can we not do with *TV* as an educational tool? Not to replace the book, but to make TV another, and sometimes equal, and sometimes more than equal, partner in the educational kit of tools.

How little of the potential of ETV has yet been realized, for us even to presume to delimit its uses. How essential it is for us to learn to use mass media, including educational television and radio, as

powerfully for *good* as Hitler, say, used them for evil objectives.

As *Newsweek* predicted, nearly a year ago, education is likely to change more in the next *decade* than it has changed in the last 150 years. Electronic instruments like TV and radio (both of which are needed, each for what it can best do) will play a large role in that change.

I believe the future is bright. I earlier mentioned the rapidly rising standards within our own "profession." The extent to which "broadcasters" have become "educators" promises well. So does our humility and the consequent eagerness with which we call on our nation's finest minds to consult and advise with us in our seminars, our conventions, and our workshops and publications.

But principally I am encouraged by the universal support which has developed in the last few years, not only among our most respected educational leaders, but also in our state and national administrations and in the halls of Congress.

From the *Congressional Record* I quote these encouraging words by Senator Magnusson, Chairman of the Interstate and Foreign Commerce Committee, who stated: "I am sure the Senator from Ohio (Senator Bricker), I, and other members of the Committee, could spend two hours talking about the almost amazing testimony we heard, in the consideration of the bill, with reference to the use of television for educational purposes for primary and higher schools, and for the use of the general public . . . I think this is one of the most important bills this Congress will pass for the future of education, particularly in this fast-moving world of physics and science, in which subjects teachers are hard to find, and in which there can be some sort of mass education by use of the new and wondrous means of television."

Senator Bricker, in his closing remarks, stated: "I think it was the most inspiring hearing I have attended since I have been a member of this body, because of the great promise which educational television holds for the people of our country. Everyone knows our future must rest upon universal education of the highest possible quality . . . As the distinguished chairman of the committee said, there is great pressure from commercial interests at the present time to obtain these reserved channels. Many of us have insisted from the very beginning that the channels be held in reserve until the educational institutions are able to take them over . . . I can envision a complete network of educational television, going not only into the colleges of the states of the Union, but into the high schools as well. These programs will not only go to the colleges and high schools, but into the homes of the people, for those who want adult educational programs . . . I am most heartily in favor of the bill, indeed.

I am extremely enthusiastic about it. I am happy to join the chairman of the committee in sponsoring the bill."

I believe such considered and responsible statements should assure us of friends at court. I believe we can take pride in them, and be of good courage as we face the problems and years ahead. We stand on the threshold of educationally exciting and significant developments.

# Controversial Issues on Educational Stations

*Continued from page 7*

also have to consider whether the viewpoint of the requesting party has already received a sufficient amount of broadcast time or whether or not groups or individuals might be more appropriate spokesmen for a particular point of view. Different issues will require different techniques of presentation and production. The licensee should in each case exercise his best judgment in determining the subjects which should be aired, the particular format of the programs to be devoted to each subject, the different shades of opinion to be presented, and the spokesman for each point of view.

Where a discussion of a controversial issue is presented over a station, the station must not censor the material presented because the station may disagree with the views expressed. The station may, however, censor material which would be libelous or whose presentation would be in violation of the law. Of course, if a political broadcast is made by a political candidate, censorship is not permitted. This rule against censorship by stations applies only to speeches made by the candidate himself. In all other political broadcasts, the station may, if it so desires, censor for the purposes described above.

# ETV Program Directors

*Continued from page 19*

except in a total of nine returns.

Question #8. Should preparation for an ETV director assume a thoroughness comparable to Ph.D training with the implications of standards and research?

a. 50 - no
b. 6 - yes
c. 4 - no answer

The majority of returns indicated that although such specialized training was not essential, training of producers should include for ETV operation a very liberal academic background in the major fields of humanities, social science, drama and art, and specific training in production. As one director stated, "The knowledge in one field is not as important as a more diverse background in the major fields."

Question #9. Would such extended specialized training in production problems be of any assistance in your present position?

a. 9 - no
b. 26 - little help
c. 1 - yes
d. 4 - no answer

Question #10. Would there be any advantage in establishing a code for ETV directors with enforced ethical practices as in other professions?

a. 41 - no
b. 15 - yes
c. 4 - no answer

The majority felt that there was really no need for a code since the NARTB Code covered any such existing problems adequately, or they felt there were really no problems of any consequence existing at the present time. Those who answered "no" seemed to feel that each station's problems differ from those of other stations, and they didn't see much danger of unethical practices anyway. As one return stated, "An ETV director probably has a code to begin with—he can't be in ETV primarily for financial gain. I believe the few questions of ethics are now adequately handled by self-regulation."

Of those returns answering "yes" to this question, the majority felt a code could best be enforced by self-regulation. The results are as follows:

a. 18 - self-regulation
b. 3 - public opinion
c. 3 - legislation
d. 35 - no answer

Question #12. Are your problems in program directing intrinsically different from those of the commercial television director?

a. 34 - no
b. 21 - yes
c. 4 no - answer
d. 1 - yes and no

Of those who answered "yes" a few indicated such differences as:

a. No commercial pressures.
b. Format differs.
c. Our primary goal is education. Commercial goal is to entertain.
d. ETV requires more creativeness and originality.
e. The types of programs are also much different and each type requires a different directing technique, for instance, a comedy-variety show versus a panel discussion.
f. The requirements differ considerably—the motivation is different—working conditions are totally different.
g. Certainly a thorough understanding of the communication process, both technical and artistic, is NECESSARY for success in all TV.

A few of those who indicated that there were no differences still felt that in ETV "directors are also producers and have that added responsibility and extra work load." One director expressed himself, "Except for salary, "NO!"

Question #13. Is present college broadcasting production training any less relevant to the interests of ETV than to those of commercial TV broadcasting?

a. 46 - no
b. 9 - yes
c. 5 - no answer

Question #14. Do you feel that an ETV director should strive to entertain as well as educate the educational television viewers?

a. 43 - yes
b. 12 - no
c. 5 - no answer

Of those who answered "no" some of the comments were:

1. "Not in the production of direct classroom programs."
2. "To me the word entertain indicates 'escape.' An ETV director should attempt to interest as well as educate. Viewers seeking entertainment and /or escape do not watch ETV. But it should be as interesting and vital as possible."

Many directors were either strongly against using the word *entertainment* or strongly for it. Some comments from those who felt that ETV should entertain as well as educate were:

1. "It is most difficult to these so-called masses but aren't we still interested convince some educators that education can be interesting and still educate."
2. "In my personal opinion a program should appeal to an average viewer. Then, during a series, his knowledge of and appreciation of a subject can be increased (mathematics, art, psychology, good music, chemistry,

astro-physics, etc.). No program should ever alienate a viewer or listener. Fundamental objectives are important but your audience has to be considered."

3. "ETV has to be entertaining to educate particularly since none of our courses are required subjects for a degree."
4. "Good education is entertaining to the audience."
5. "Mixing entertainment with education is always more successful."
6. "Education by TV must attract and hold an audience as does education by any other means."
7. "In many instances educators are deliberately avoiding the use of many commercial television techniques which actually give life to the TV people or masses clamor to view. True, our attempt in ETV is not to reach these so-called masses but aren't we still interested in making our potential viewers hungry for education and stimulate a desire for learning?"

Many directors felt that this question was debatable and could be answered either way, depending upon the type of program involved.

Question #15. List in the order of their importance the most essential elements in creating the proper atmosphere for ETV viewers: Lighting, Props, Interesting personalities, Presentation of the subject, Others.

Thirty-five directors felt that the most essential element in an educational television presentation was interesting personalities. Twenty-one indicated that presentation of the subject was the most important. Many directors noted that personalities and presentation are so interdependent it is difficult to rate one ahead of the other. Lighting and props were rated as third and fourth respectively.

Other elements which directors felt were important were: schedules, excellent directing and production through cooperation and coordination of all concerned, graphics, TV experience, settings, credits, all art work, time of day program is to be aired, stage movements, introduction of program and publicity, choice of audience and area level, imagination and enthusiasm, adequate rehearsal time, good taste, subject matter.

# *ETV: Quantity or Quality*

*Continued from page 10*

> sources of inspiration. He is the leading citizen of a largely hedonistic nation propelled by meaningless drives toward materialistic and frequently meaningless goals."

If this is a reasonably accurate picture of the average businessman today, is education wise when it emulates him? Are educational TV stations r i g h t when they blindly apply the standards of commercial TV to their own operations?

Education can render significant service if higher standards of morality are to be injected into the business community. Educational TV can serve as an effective aid in this effort because of its ability to reach the opinion-forming audience, even though it may not reach the masses. America was founded by men who were, as Dr. Finkelstein put it,

> "... more concerned with the betterment of the human spirit than the comforts of the body. These men were inspired by the writings of immortal philosophers and religious thinkers."

If our aim is to lead America back to this emphasis on the spiritual rather than the materialistic, is it essential that we attract mass audiences to the television programs we present to achieve this objective? We neither seek nor desire mass audiences for the school or college classroom. Many professors who present lessons on television today vastly extend their influence and make important contributions to the educational, spiritual, and cultural levels of significant segments of the population.

The television professor, because he is given much more time in which to prepare his presentation, because he has the assistance of competent television station personnel, because he uses the appropriate aids to effective presentation which television employs, is able to teach more individuals and with far greater effectiveness than would ever have been possible in his regular classroom. And many of these dedicated teachers point out with justifiable pride that, through television, they are now reaching more individuals each semester than they could reach in an entire lifetime in the classroom.

TRACY F. TYLER, *Editor.*

# Professionally Trained Personnel

*Continued from page 9*

theatre, speech, music, and art. In the majority of cases, students who choose these curricula as majors in college have had prior instruction or experience in the high school. The majority of undergraduates who select the college broadcasting major have had no previous instruction or experience in radio and television. A dependence on student self-motivation for the study of broadcasting in college is a risky business, for it may not always assure that those who should study the media seriously are the ones who benefit from the existing curricula. There should be a sounder basis for acceptance of the college student major than is presently possible. Recruitment of top possibilities should be structured on a sounder base than spectator interest.

If the colleges had a basis for better selection of those individuals with strong potentials and sound objectives, the wasted time and effort of dealing with the misdirected student could be minimized.

A second significant advance in the process of training better station employees of the future could come about if the basic skills of broadcasting were more generally taught at the high school level. The time which is now devoted in the college curriculum to the teaching of studio operations could be used to greater advantage for the development of creativity and of higher professional standards.

Ideally, the college academic program in broadcasting should provide a continuing set of experiences for the perfection of individual skills on a non-credit or minimal credit basis. The primary emphasis of the radio and television training in college should focus on the development of the creative individual. The skills experiences could be accomplished through regular assignment to physical facilities maintained by the college or university. These could be either regular broadcast stations or closed-circuit installations. Here the highest standards of achievement would be expected, and the student would have opportunities for significant growth and development under a core professional staff. The academic staff then could concentrate on those teaching functions which would challenge the undergraduate student's interest and growth in long-range creative contributions to the media.

If we are to make significant

progress in the education of future station personnel, only a limited amount of the college curriculum can be devoted to the specialized courses in broadcasting. Major emphasis in this education must be given to the humanities and the social sciences if the end-product is to be truly educated. The superimposed training in broadcasting cannot total more than the equivalent of one year of the four-year course as a maximum. If a great portion of that time has to be devoted to the inexperienced and previously uninstructed student, limitations are then placed on the amount of time which can be devoted to the more advanced aspects of the training. High school instruction in the basics could make possible a college instructional concentration on the long-range challenges.

If an enthusiastic teacher in each high school would take the initiative and make his interests known to the person in charge of a college academic unit in radio and television, that initial expression of interest should be enough to generate cooperation in the implementation of a high school project.

Station administrators, faced with a continuing need for new ideas and their implementation, should be aware of the benefits to be gained from a pool of the best-trained personnel. These would be people with objectivity, with inquiring minds. Station administrators could assist the academic faculties in seeking out the right people for professional broadcast training and in encouraging their initial guidance at the high school level.

Our goal should be a continuing source of supply for personnel with a devoted and inspired sense of inquiry, objectivity and creativity.

# Hola Amigos

*Continued from page 22*

televised lessons. He also teaches adult classes in Spanish for the Portland Public Schools.

Without the assistance and counsel of the staff of KGW-TV, it would not have been possible to present such a successful program. The services of eleven technicians, including program directors and supervisors, were invaluable. The camera men, floor men, and director took time to learn words in the lessons prior to the presentation in order to give Mr. Lusetti freedom of procedure, and at the same time, keep the camera and teacher together. The crew talked to each other in Spanish on the "intercom."

Both Miss Gloria Chandler, Director of Public Service and Education for KING Broadcasting Company, and Mr. Kenneth Yandle, Director, spent hours with us planning, explaining camera techniques,

and suggesting methods of presentation. Fortunately, the station had acquired a video-tape just before the program went on the air. A video-tape of the first program was made to enable Mr. Lusetti to see himself and criticize his own performance, and to help him with the handling of visuals. All of these services were given to Multnomah County Schools at no cost.

Lesson plans were sent to teachers free upon request prior to the telecast. The lesson plans contained the following information:

1. Suggested preparation for the lesson.
2. An outline of what the tele-teacher would do on the program.
3. The vocabulary to be used.
4. Suggestions to the classroom teacher.

Many schools tape-recorded the lessons and practiced Spanish from the recordings each day in order to tune their ears to Mr. Lusetti's pronunciation.

The response to the program was most surprising and encouraging. Requests for the materials came from so many individuals that it was decided to charge a small fee for the lesson plans. Apparently, many people viewing at home had wished to learn Spanish and welcomed this opportunity. Also, parents were able to learn Spanish along with their children by viewing the program at home.

From letters and phone calls requesting information, it was determined that 54 schools in 20 communities, including Portland and Multnomah County, received the program. One hundred ninety-nine classrooms in many areas of the state were receiving the lessons. It was established that some 5000 children in the KGW-TV viewing area learned Spanish expressions because of this experiment. Letters were received from youngsters, teachers, and interested individuals, all asking to have the program continued. This from an area where only a few schools owned television sets!

Securing television sets to view the course appeared to be no problem. Sets were purchased by schools, or by service clubs for the schools, rented—sometimes with money voted from student body funds for this purpose—or borrowed. Some teachers said the sets just seemed to appear on Wednesdays. It is our feeling that whenever something of value is available for teachers to use, they will find the means to secure the necessary equipment.

As a direct result of the program, I was asked to act as consultant and to report on the series to many lay and professional groups, including the National Convention of State Department Elementary Supervisors of the 48 states. Everyone showed tremendous interest and curiosity as to the results obtained.

Some of our lessons contained

more information than teachers without a background of Spanish were able to use. However, for teachers who knew Spanish, the information was valuable. Here again, those schools which tape-recorded the series had an advantage by being able to practice.

This was a highly successful and valuable experience, both for those who helped to prepare and present the course and for those who received and used the lessons. Through this experiment we found that youngsters in the fourth grade responded better than those in the fifth or sixth. At the sixth-grade level, children are much more self-conscious and less willing to try to pronounce the Spanish words. Some teachers who used the program in the second grade expressed complete satisfaction with the results. If we are able to present this program again at some later date, we will plan to beam it to grades two, three and four.

Mr. Lusetti found the letters he received helpful and interesting. He took very seriously all criticism and answered all letters. He visited classrooms to talk with children. He wanted to find out to his own satisfaction whether they were learning and what the problems were for the students and the teacher. That the Spanish telecourse was highly successful, there is no doubt. Apparently, there is a great need for other such courses to be offered. We are looking forward to presenting another experimental, instructional television program next school year.

# A Primer of Lighting for the ETV Station

*Continued from page 15*

action. With the 50 mm. lens at f-5.6, the depth of focus is sufficient to hold both a person in waist shot in the foreground, and another seen full length in the background. Few shots in ETV will require a greater depth of sharp focus than this.

CBS recommends to its affiliated stations an f-stop of f-5.6 as a workable compromise allowing considerable depth of focus, and at the same time not requiring a great amount of lighting. They suggest a light level of 50 foot-candles at this opening. NBC recommends the same level. The range of light levels at f-5.6, however, is quite broad. Working with a new image orthicon tube, the writer has demonstrated a clean, brilliant picture at 8 foot-candles of key light and 4 foot-candles of fill, using an opening of f-5.6. With an older tube, however, it is possible that more

than 50 foot-candles might be required at 5.6.

*3. Use of too many sources on a given subject*

The use of too many light units on a given subject often is the cause of bad lighting. The most dramatic lighting is generally achieved with just one light source. In general it can be said that the fewer light units used on any given subject, the better the lighting on that subject will be. Three light sources should be sufficient to light any area. If the spread of these lights is not very great—that is, if they are small and close—this area may not be large enough to accommodate more than one person; on the other hand, three lights from sufficient distance and with sufficient spread may handle an entire set. If the area is small, three more lights may have to be set up for the next area, and the next. However, in-between areas through which people pass, but in which they do not stay, may be flat-lighted, or in the case of dramatic shows are frequently not lighted at all, so that people pass from light through shadow and into light again.

The first of these three lights should be the key light. This is generally a spot, placed above the camera or above and to the side of the camera (the principal camera angle, from which most of the shooting is done). The key light should cast a nose shadow onto the upper lip but not onto the cheek or chin. If possible, it should be low enough to light the lower eyelid and shine off the cornea of the eye when the glance is straight toward the camera. The key light should be placed on the opposite side of the subject from the microphone boom, so that the shadow of the boom shaft itself will not fall on the face. (The microphone itself will have to be placed carefully to avoid shadowing the face no matter which side the boom comes in from.)

The second light to place is the fill light. This should be approximately half the intensity of the key light. Measure this with an incident light meter reading directly in foot-candles; hold it at the subject, facing it into the light. Shield it from other lights or turn them off. Whereas the key light may be a hard (undiffused) light or a soft light, depending on the crispness or softness wanted, the fill light should always be soft and diffused. A scoop with a diffuser is good for a fill light and will cover a rather large area. It should be placed on the opposite side of the camera from the key light, and a little lower if anything, so that it can see into the shadowed side of objects illuminated by the key light. The purpose of the fill light is to prevent the shadowed side of things from being too dark in relation to the lighted side. If one side of the face is twice the intensity of the other side, this is not too much for the TV system to handle, although for kine-recording (which is just like TV only more so) a ratio of 1½ to 1 instead of 2 to 1 is

often preferred. Care must be taken that the fill light does not cast its own sharp set of shadows. A soft shadow cast by the fill light will be unnoticeable, but a hard shadow on the background, doubling the shadow already cast by the key light, may look a little odd.

The third light to place is the back light. This light is so called because it illuminates the subject from behind it, roughly the opposite side from the camera. The purpose of back light is to create a rim or edge of light around the top of the head and shoulders, and cause a glint off the top of the hair. This adds sparkle to the picture and enhances the effect of depth in the picture since it sets the subject off in contrast to a darker-toned background. Back light should come from a relatively low angle—as low as possible, generally, without actually falling on the camera lens and causing lens flare. Naturally, if performers work very close to high flats, it will not be possible to bring back light in from a low angle, unless the lights are hung on the faces of the flats some distance down from the top. This of course reduces the useful height of the flat. The most desirable solution is to work the performers out farther in front of the background; but if this is not possible, then the back light could come in from a side angle so long as it is fairly low. Do not place the back light directly above or at a very high angle; the undesirable effects of this practice will be discussed presently.

Back light should be about the same intensity as the key light, and must be a hard light, undiffused. Spot lights provide the best instruments for back-lighting, either the fresnel type or the R-40 internal reflector alligator-grip type. Back lights must always be provided with at least one (upper) barn door, which is lowered sufficiently to keep the beam from striking the camera lens.

*4. Use of hard top-light*

When back lights (so-called) are placed so as to shoot directly down on a person, a most undesirable effect is obtained. The forehead and nose receive light from both the back light and the key light, raising their intensity to twice what they should be. By contrast the eye sockets, nose shadow and chin shadow are extremely dark. Instead of removing the cause of such an effect, many people try to fill in these shadows with additional fill light. Since these shadow areas are on under surfaces, it seems logical to fill them with light from a low source, and one or more floor mounted lights on rolling, noise-making stands are brought into use. These must be shifted if there is to be much camera movement, and additional floor crew is necesary. The best practice is to eliminate the use of floor stands except for special effects. In general, if for some reason your lighting is bad, start turning off lights until you find the one which is causing the unwanted effect. Don't try to re-

move bad effects by washing them out with additional light. Three lights on any one area are enough. If the effect is not what you want, re-position these lights or adjust them in intensity or diffusion. To quote an Ed Stasheff mnemonic, "Don't *add* light to *bad* light."

*5. Limited facilities for positioning lights*

A mistake in the design of small TV studios is the failure to provide an adequate light grid. The inadequacy lies generally in too wide a spacing of the pipes, so that lights must be hung where the pipes are, rather than where they are needed for the right effect. A light grid should have as many pipes as possible, spaced as close together as lights could reasonably be placed without getting in one another's way. This is at the widest spacing three-foot centers, and at the closest perhaps two. Very few studios have grids spaced closer than four or five feet. This means that a light must often be placed as far as two feet or more from where it is wanted. This does not by any means eliminate the possibility of effective lighting, but it is a definite limitation. Probably the most important thing about a key light is the direction from which it comes. If you have ever watched a still photographer at work on a portrait, you will have noticed that he spends the major part of his time adjusting the position of his key light. A few inches one way or another are very important.

The height of a grid will vary according to the use which will be made of the studio. A fourteen-foot grid will allow for the use of high scenery, usually a high cyclorama, low angle shooting and big long shots such as one might need when doing ballet. However, fourteen feet is too high for most ordinary programs, and lights must be mounted on pantographs and other devices for hanging them lower down, which often cost as much as the light units. An eleven- or twelve-foot grid is much easier to use, lights can be smaller, and a small stepladder on wheels will make it possible to reach the grid easily for re-positioning of lights. Long shots must show mostly floor, however, and low angles are hard to do except close to the cyclorama without showing lights.

*6. Lighting units too large for the studio*

Lighting units of 1000- and 2000-watt sizes are frequently found being used on ten- or twelve-foot grids. Whereas lighting units of this type are useful on the fourteen-foot grid, they are altogether too strong on a lower grid unless kept well down on dimmers. Most ETV studios with their low grids and simple productions will find the 500-750W six-inch fresnel spots the most useful instruments. Scoops of the smaller (500W) size will be useful for fill light and key light over large areas. The R-40 alligator grip lamps are very useful on a low grid, may be attached to scenery for back light, and are

very quick to re-position. One or two elipsoidal reflector lamps for projecting background patterns on the scenery will find frequent use.

*7. Limited control facilities*

The accessories that come with lighting units are very important for good lighting. Every spot should be equipped with barn doors, or its usefulness is seriously impaired. Four-way barn doors are better than two-way. There should be sufficient diffusing material on hand, with the proper metal frames, so that every light could be diffused at once if desired. Scoops when used as fill light should always be diffused, and it is often desirable to diffuse a spot which is providing key light, when a softer, more glamorous effect is needed. Some faces in ETV cannot be lighted with crisp hard light – there are too many hills and valleys to begin with; texture should be played down, not up.

Finally, light intensity can be adequately controlled only by dimmers. Good lighting requires a correct balance between key, fill and back light (1 - ½ - 1). If the station does not have dimmers, then this balance must be achieved by repositioning the lights, which changes the highlights and shadows, or adding diffusers, which changes their quality. Pieces of window screen in place of diffusers will cut down in intensity without softening the light as much. Flooding-out or spotting down a fresnel spot will change its intensity, but at the same time change the area it covers. There is really no substitute for a good set of dimmers, not for their occasional use in making light changes on the air, but for their constant use in adjusting the intensity of every light that is used.

I have listed seven lighting faults which I observed at small TV stations. Four of these had to do with inadequate concept and only three with inadequate equipment. It is safe to conclude, therefore, that any station, whatever its facilities, can improve its lighting considerably if the people responsible for lighting have a clear grasp of what it is they are trying to achieve. If the direction is clear, ingenuity can usually find a way.

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**Editor's note:**

The NAEB Research Fact Sheets are arranged so that they may be removed from the *Journal* by pulling out from the center staples. Each fact sheet is so paginated that it may be individually separated from the others.

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# Selective Viewers

*Continued from page 24*

Viewers and *selective-viewers* were predominantly in a medium income category, whereas the majority of the non-viewers were found to be in a low income bracket

The *selective-viewer* attended, on the average, one movie per month. In comparison to this it was found that the viewer attended almost twice this number and that the non-viewer attended only one-fourth this number.

The *selective-viewer* seemed to have a more active social life. More than three-quarters of this group belonged to social clubs, and individuals averaged more than three hours a week engaged in club activities. On the other hand, only one-third of the non-viewer group belonged to social clubs, and the members of this group averaged only six minutes a week with such club functions. Thus it would appear likely that the *selective-viewers* tend to be opinion leaders.

More than three-quarters of the *selective-viewers* and non-viewers were church *members*, but a significantly larger percentage of *selective-viewers* (approximately 70 per cent) than non-viewers (approximately 40 per cent) were *active* in church functions.

Exactly one-half of the *selective-viewers* but less than one-fifth of the non-viewers claimed they attended lectures at least once a month.

The *selective-viewer* and non-viewer groups were found to be almost identical when compared on a hobby activities basis. Approximately three-quarters of both groups claimed to have a hobby, and members of both groups averaged a little more than six hours per person a week engaged in hobby activities. The types of activities in both groups were also comparable. The hobbies most frequently claimed were reading, gardening, hunting and fishing, and sewing.

In summation it may be said that on the basis of the recent study conducted by the author, the *selective-viewer* can be said to be slightly, but not significantly, older than the viewer; he is less likely than the viewer or non-viewer to listen to the radio in the afternoon; he tends to read more, especially books, than either of the other groups. He is likely to have more formal education than either the viewer or non-viewer.

A composite picture of this *sel-*

*ective-viewer* might appear somewhat as follows. He is about forty years of age, holds a position which demands more than simply "being on the job" forty hours a week, and feels a compulsion or desire to participate in community and religious activities. His interests tend more toward the "intellectual." It is on the basis of these findings that the author believes the *selective-viewer* to be educational television's best potential audience and probable supporter.

# *ETV for a People Who Will Travel to the Moon*

*Continued from page 17*

The danger is that we may forget—in working with this special audience—what we know about communications. Unless content and presentation both are excellent, even highbrows will play the game of channel switching.

Educational program experts can't always blame talent for poor presentation or those who support the programs for spending too little money. The program man as gatekeeper must keep the pressure on for audience appeal.

All the mass media have tremendous appeal for millions of Americans. Americans spend an average of 21 hours each week consuming communications—more than half that time in front of the TV set.

But even with TV in general having so much pull, educational television needs something more to keep its share of the audience. Therefore, ETV must not overlook the opportunity to develop a station personality by being local and by being controversial—something commercial opposition almost by definition will not be.

Many newspapers, for example, have distinctive personalities—personalities which account for their success.

Educational television has an opportunity to bring before its audiences programs which will touch their lives in this time of great social, economic and political issues. Such vital issues as integration, labor-management relations, progressive education, and political arguments have a place high on the log of ETV. But has this kind of programming occurred?

What a dose of intellectual Geritol could be provided if just once a day, every day, programming would probe and irritate and

get under the skin.

There has been a great deal of pussyfooting in facing up to subjects local and controversial. There has been fear of influential citizens. It has been suggested that such programs would be against the policy of the sponsoring educational institutions—that to operate like this would be reckless abandon.

This is nonsense. However new and special, educational television—of all media—cannot escape the need for honesty.

Reckless abandon? ETV is operating instead with reckless caution.

The question, "Communications for what?" should be examined. Does ETV operate upon good educational philosophy or merely on seat-of-the pants judgment of "what's right for our audience"?

Educational television certainly must be cognizant of and work toward realization of the fundamental ideas in which education is rooted. As set forth by the Educational Policies Commission of the National Education Association, these ideas are "(1) that, if popular government is to succeed, the people must be enlightened, and (2) that equal opportunity must be opened to all." The statement then proposes five general objectives of education:

1. Help realize the dream of individual opportunity
2. Preserve and enrich the cultural heritage
3. Help provide solutions to society's problems
4. Serve the public interest directly
5. Add to existing knowledge through research and creativity.

ETV stations are now on the air more than 1,000 hours a week. Cost for this work averages about $125 per hour.

ETV must have a clear answer to the question of how this $125 per hour is improving the realization of these five goals.

This year, 1958, is not a time for seat-of-the pants guidance on the crucial problems of educational philosophy and goals. The stakes are not small, because ETV will have a special impact which cannot be duplicated elsewhere.

If ETV can keep its messages both educational enough and exciting enough, how it will be envied and admired as it helps define and then presents " an adequate education for people who will travel to the moon, who will enjoy unbounded solar energy, whose working hours will seem more like our lunch hours, who will live in a world of technological devices as unimaginable to us as TV was to Moses, and whose lives may be as long as Methuselah's."*

* Remarks to U.S. Senate Committee on Labor and Public Welfare, Philip H. Coombs, Secretary and Director of Research, The Fund for the Advancement of Education, March 13, 1958, P.2.

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